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THE AUTOGRAPH OF BACH'S "WOHL- TEMPERIRTES CLAVIER," PART 2.

BY PROF. EBENEZER PROUT, MUS.D.

IT is a curious thing that while, according to Bach's biographer, the late Dr. Philip Spitta, at least three autographs of the first part of the "Wohltemperirtes Clavier" are known to exist—four, if one is included about the authenticity of which there is a certain amount of doubt—he should state that not a single manuscript of the second part is to be found in Bach's handwriting, with the solitary exception of an autograph of the Fugue in A flat, which is in the Royal Library at Berlin. His words are (Bach ii., 663):—

"The loving interest which Bach showed for the first part, in that he copied it at least three times, did not fall to the lot of its younger brother. We possess not a single copy of the second part made by the composer; hardly more than one will therefore ever have existed."

This last supposition I shall presently show to be erroneous, and shall bring forward evidence proving that Bach must have made at least two, and very probably three copies of the whole work.

I cannot help thinking it very characteristic of the neglect—I was going to say contempt—with which English music is regarded in Germany, that neither Spitta nor Kroll, who edited the magnificent edition of the "Wohltemperirtes Clavier" for the Bach Society in 1866, appears to have taken the trouble to inquire whether anything was known of the autograph in this country. Had either of them done so, he might have ascertained that a copy of twenty out of the twenty-four preludes and fugues in Bach's own handwriting had been in London for, then more than thirty years. I have recently had an opportunity of examining and carefully collating this precious treasure; and the results are so interesting and valuable that I am sure I need make no apology for bringing them under the notice of the readers of this paper. But first I must say a few words as to the history of the manuscript.

In the early part of the present century this priceless autograph was in the possession of Muzio Clementi, the pianist and composer, who, as most of my readers will be

aware, passed the latter years of his life in London, where he founded the firm of Clementi and Collard—now Messrs. Collard and Collard. How Clementi acquired the manuscript does not appear to be known; at all events I have been unable to get any information on this point. When, after his death in 1832, his music was sold, the manuscript was bought by the late Mr. Emmett. During Mendelssohn's visit to London in 1842, Mr. Emmett, desiring to know whether the copy was really an autograph, submitted it to him; and Mendelssohn, who was thoroughly familiar with Bach's handwriting, immediately pronounced it to be genuine, and manifested the greatest interest in it. On Mr. Emmett's death, the manuscript was inherited by his daughter. Miss Emmett was an intimate friend of the late Miss Eliza Wesley, the daughter of old Samuel Wesley, and for the last part of her life resided under the same roof with her. She died some few years ago, and shortly before her death gave Miss Wesley the option of purchasing Bach's manuscript at the same price (£8) which her father had paid for it more than half a century before. To understand the, to us, ridiculously low price that the autograph had fetched at Clementi's sale, it must be remembered that at that time Bach's name was very little known in this country. Miss Wesley, it is hardly needful to say, gladly closed with the offer. She died last autumn, and generously bequeathed the precious manuscript to the British Museum. The present custodian of the autograph is her brother and executor, Mr. Glenn Wesley, who most kindly allowed me to make a very careful examination of it before it was deposited in its future resting-place. The results of this examination it is my object to set forth in the present article.

I cannot claim the honour of having been the first to collate this autograph. Some years ago my friend Mr. Frederick Westlake had the same opportunity which I have lately enjoyed, and the result of his investigations will be found at pages 483-485 of the fourth volume of Grove's Dictionary. Unfortunately, Mr. Westlake was so limited for space by the restrictions imposed upon him, that he was quite unable to enter fully into all the details, though he compressed a wonderful amount of information into a small compass. Grove's Dictionary is too large and costly a book to be in everybody's hands; and the

probability therefore is, that what I have to say will be new to the large majority of my readers.

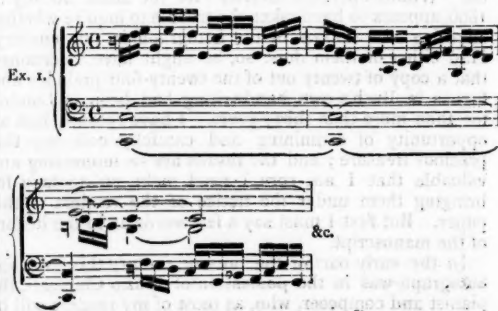
Each Prelude and Fugue occupies one separate sheet, with the exception of No. 17 (in A flat), which, in consequence of the length of the prelude, required an additional half-sheet. The MS. is certainly not a first draft, but has been copied from an earlier one. This is proved not only by the fact that, as will be shown presently, Bach made alterations and improvements in the very act of copying, but by the way in which the music is laid out. In the majority of cases the prelude and the fugue occupy two pages each, the former being written on the two outside pages of the sheet, and the latter on the two inside ones, so as to save turning over in the middle of a movement. But occasionally, when there is considerable difference in the length of the prelude and fugue, another arrangement is adopted. For example, in No. 16 (in G minor), the prelude contains twenty-one bars, and the fugue eighty-four. Here the prelude occupies one page, and the bottom (*not the top*) line of the opposite page, while the fugue fills the three remaining pages, except the bottom line just referred to. Had Bach been composing, and not copying, we may be sure he would have continued the prelude at the top of the second page, and not at the bottom of it. Besides this, the manuscript is mostly so free from corrections—page after page being often without a single alteration—that it is incredible that even so great a genius as Bach could have written these elaborate fugues straight off, as we find them in this autograph.

While I am writing this article, I have received interesting and conclusive proof of the correctness of my hypothesis. The newly published volume of the Bach Society's edition, which has just reached me, contains a collection of photographs of Bach's manuscripts, showing his handwriting at various periods of his life—in all 142 pages of facsimile. These show that Bach had, so to speak, two handwritings in music—one very rapid, for first drafts and sketches, the other, singularly neat and beautiful, for fair copies. In the former the corrections are numerous; in the latter they are exceptional. The identity of the writing in the Wesley manuscript of Bach with what I may call the "fair copy hand"—with that seen in the page of the autograph of the A flat fugue, which I mentioned at the beginning of this article, and which is one of the pages photographed by the Bach Society, is indisputable, and proves that the copy which I have seen is at least the second which Bach made. But there is further evidence. In the volume just published facsimiles are given of four pages of the first book of "Wohltemperirtes Clavier." One of these pages contains the end of Fugue 9 and the beginning of Prelude 10, while another contains the end of Prelude 11 and the beginning of Fugue 11. In neither case is the end of the piece written at the foot of the page, but in both instances at the top in the usual manner. Another very interesting facsimile, as bearing on our investigation, is that of Bach's condensation on two staves of the great six-part fugue in the "Musikalisches Opfer." Here again is a fair copy, with scarcely any corrections. It occupies four pages; but although the composer, finding he is getting pressed for room, writes closer and closer on the last page, he cannot get it all in; so he turns back to the third page, where there happens to be a little room at the foot, rules an extra couple of staves, and writes in the final bars there. I found precisely the same thing in some of the numbers which I examined. Putting these various matters together, I am perfectly convinced that the manuscript I have seen is not only autograph, but also that it is a fair copy, and not a first draft.

The manuscripts of the second part of the "Wohltemperirtes Clavier," which have served as the foundation for the text of the Bach Society's edition, have been chiefly those given in Kroll's preface to that edition as Nos. 2, 4, and 14. Of these, No. 2 is in the handwriting of Kirnberger, one of Bach's most distinguished pupils; No. 4 was written by his son-in-law and amanuensis, Altnikol; while No. 14 is an incomplete manuscript, containing eleven of the preludes and eight of the fugues, and described by Kroll, in the preface just referred to, as autograph. Spitta, however, in the second volume of his *Life of Bach*, which was published ten years after the Bach Society's edition, declared that Kroll was in error in supposing this manuscript to be in Bach's writing. An examination of the very valuable and complete list of the different readings of the various manuscripts and printed copies of the work, given at the end of the Bach Society's edition, leads me to the conclusion that Kirnberger's manuscript (No. 2) was in all probability copied from the autograph which I have been examining. On the other hand, Altnikol's manuscript (No. 4) is of a later date; for at the end of the first part he has written: *Scriptis Altnikol, 1755*—that is, five years after Bach's death. This copy, therefore, presumably embodies the composer's final corrections and improvements; and it will be seen, when we come to the first and tenth fugues of the present collection that Bach must have made a third copy of at least a part, if not the whole of the work. Having cleared the ground with these preliminary remarks, I will now proceed *seriatim* through the twenty preludes and fugues which I have examined. In some of these will be seen very important differences from the printed editions, while in other cases there is not a single note of alteration.

No. 1.—This is one of the numbers which varies most widely from all the published editions. I may mention in passing that both here and in No. 17, the right hand part is exceptionally written in the G clef. In his music for keyed instruments, whether clavier or organ, Bach generally uses for the upper part the C clef on the first line.

The Prelude and Fugue in C major is one of those which Bach re-wrote from an earlier work to incorporate it in the present. The earlier version was published (I believe for the first time) in the thirty-sixth year of the Bach Society's edition, pages 224, 225. In this form the prelude is only just half its present length—seventeen bars, instead of thirty-four, and the figuration is simpler. In the autograph we find the piece in a transitional state. It is enlarged to its full length, but the characteristic feature of demisemiquavers which is so familiar to us is altogether wanting. This will be better understood if I quote the first three bars of Bach's manuscript.



For the sake of completeness I will now give all the other passages in the prelude in which the demisemi-quaver figure is simplified. The clef at the beginning of each will show whether it is the right or left hand part which is quoted.

Ex. 2.

Bar 6. Bar 9. &c.

Bar 11. Bar 14. &c.

Bars 20, 21. Bar 23 (3rd crotchet). Bar 31 (1st crotchet). &c.

It will be seen that in some of these cases (bars 14, 20, 31) a note or two has been changed in the text even where the demisemi-quaver figure is not employed. But a far more important and interesting alteration has to be noticed. Bars 15 to 19 were at first quite different from their present form. Bach has erased these bars in his autograph, and written the version as printed (with one slight difference in bar 17) on a small pair of staves squeezed in at the bottom of the page. For the sake of comparison I give the two versions one under the other.

Ex. 3.

Bar 15.

FIRST VERSION.

SECOND VERSION.

FIRST VERSION.

SECOND VERSION.

FIRST VERSION.

SECOND VERSION.

FIRST VERSION.

SECOND VERSION.

It is probable, from the look of the manuscript, that the present version of these bars was an afterthought, introduced after Bach had entirely completed his copy; otherwise he would most likely have put them in the place now occupied by the twentieth and following bars.

The fugue which follows also contains some interesting changes. The manuscript has shakes on the F sharps in bars 8 and 21, which are not in the Bach Society's edition. At bar 22 Bach writes the left-hand part in the alto clef, to save leger lines. This occurs again in some of the other pieces, but it will not be needful to mention it each time. But it is in the latter part of the fugue that the most important variations are seen. Commencing at bar 66, the autograph has the following reading:—

Bar 66.

Ex. 4.

Again, at bar 76, the right-hand part reads thus:—

Bar 76.

Ex. 5.

This fugue is, to my mind, one of the strongest pieces of evidence that Bach made three copies of at least a

part, if not of the whole, of the collection. On referring to the list of various readings given in the Bach Society's edition, I find that the variations I have given in examples 1, 2, 4 and 5 are all to be met with in Kirnberger's manuscript, which (as I have already said) was probably copied from the autograph now under notice, while the accepted text is taken from Altnikol's MS. (No. 4). Other works of Bach in Altnikol's writing prove him to have been a most careful and conscientious copyist. It is incredible that he should of his own motion have made such changes in Bach's text; the inference, therefore, appears to me irresistible that Bach made a third and final copy of some, very possibly of all the numbers.

No. II.—Here Bach, according to his usual custom, uses the soprano clef for the right hand. The Prelude agrees exactly with the printed version, and in the fugue the only differences are that there is a shake on the crotchet D in the fourth bar of the right-hand part, and that the final chord is *minor*—not major. This minor close is found in most manuscripts, but as Altnikol's has the "Tierce de Picardie," it is probable that Bach altered it subsequently. But the examination of the autograph settles an important and much-disputed reading in bar 18. Many editions here give A flat and D flat as the first two quavers in the left hand, and D flat as the first semiquaver in the right; but in the autograph I find



which, to my mind at least, is far more satisfactory from a musical point of view.

No. III.—The key signature of this number will be a curiosity to most of my readers.

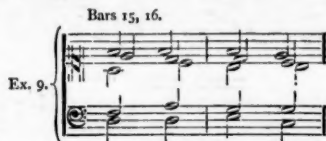


In Bach's time it was the custom to repeat sharps or flats in the signature when two notes an octave apart were both found on the staff. This was the case with printed as well as manuscript music. I have in my library an old copy of the full score of Graun's "Te Deum," published at Leipzig in 1757. The opening chorus is in D major, and there are three sharps in the signature, the F sharp being printed both on the first space and on the fifth line of the G clef. The only point to notice in the prelude is that at bar 16 Bach has clearly written E and not D for the first note in the bass.



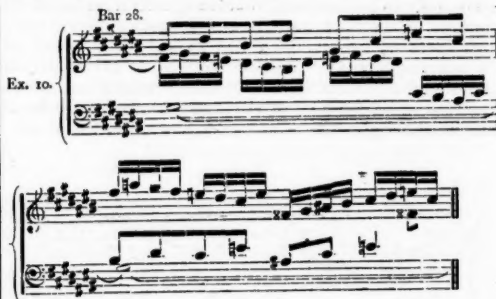
The treatment of the upper parts as suspensions here seems to me much more characteristic of the composer than the more commonplace second inversion of the seventh which appears in many editions, and is even adopted as the text in that of the Bach Society, the

E being given as a marginal reading. Its authenticity is further confirmed by a manuscript in the handwriting of the "Bückeburg Bach"—the composer's ninth son—in which the prelude is written in C major, and given in an older form, the arpeggios being not written out in full, but merely prescribed at the beginning of the movement, as in the well-known passages in the "Chromatic Fantasia." I quote bars 15, 16 of this manuscript.



The flattening of the seventh in the second half of bar 16 is evidently an afterthought.

The only point to note about the fugue in C sharp major is, that in bars 16 to 27 the demisemiquaver passing notes are not in the autograph, the flow of the semiquavers being undisturbed. But in bars 28 and 29 we find Bach making alterations in the very act of copying—an additional proof that this is not a first draft. He originally wrote,



and then *squeezed in* the demisemiquavers in the second and fourth groups of each bar. That this change was made while he was copying, is proved by the fact that in the following bars they are evidently written in at first, plenty of space being left for them.

Nos. IV., V.—Are missing.

(To be continued.)

OPERA IN ENGLAND.

MR. MACCUNN'S *Jeanie Deans*, produced more than a year ago at Edinburgh, has lately been tried by a London jury, has been weighed in the balance, and found not altogether wanting. At the same time, its reception was not that given to a work which is to be an enormous favourite for some time to come, and, of course, to say this is not to depreciate Mr. MacCunn's music. In fact, we may say that the verdict was ambiguous: the kind of verdict we might consider appropriate to a Scottish work, namely, a very Scottish "Not proven." Since the performances by the Carl Rosa Opera Company at Daly's Theatre are described elsewhere, it is, happily, needless for us here to retell an already ancient tale. But we may note that the public seemed to like some features of the work. Indeed, there are many to like. It was a blessed relief to see the men and women in their home-spun, home-made, clothes, and know we were rid, for a time at least, of the silk

and satin puppets of Italian opera. Even more delightful was the free fresh atmosphere of the Scottish moors, which took the place of bottled scents of the boudoir, with which we are all so thoroughly nauseated. And as the story touches the central facts of real life far closer than the story of any opera written of late years, that, too, afforded a solid gratification one can never derive from the conventional opera plot, concerned as it is with the ornamental fringes of life, with the doings of idle folk who have never known what it is to live. On the other hand, there are many features to dislike, or at least to be bored with. Jeanie's enthusiasm for truth, and nothing but the truth, does not readily lend itself to strong and moving musical treatment. Her father is a bore whose preachings and prayings make him less tolerable than a chapful of Stigginses. Her sister is a fool. Her sister's lover is an outrageous parody of the lover of Scott's tale. The constable's solemnity is irresistibly laughable. Madge Wildfire alone retains something of her native charm. The fact is that the story is totally unsuitable for operatic treatment, and we must admit that Mr. Bennett has made as much of it as anyone living could have done—that is to say, very little indeed. We must "hedge" in somewhat similar fashion with regard to the music. The public liked some of it—notably the madrigal and the cradle-song; but allowed much of it to pass in silence. The press has praised it, though in a half-hearted way; and even the most enthusiastic of all its critics, while allowing some of the songs to be lovely and most of the music to be picturesque, complain of the dullness of many of the scenes and of the scrappiness of some of the musical treatment. In our former figure, on every count, the verdict is ambiguous.

We ourselves, admiring as we do Mr. Hamish MacCunn's still youthful genius, can quite understand this curiously lukewarm feeling of press and public; and we blame neither Mr. MacCunn, nor press, nor public for it, but, on the contrary, are rather inclined to think of it as inevitable. When we consider Mr. MacCunn's music, somehow or other, while admitting this passage to be beautiful, that clever, that again expressive, we also feel that every passage—beautiful, clever, expressive, or it may be merely dull—does, if so violent a phrase is permissible, lack conviction. It is tentative, experimental music; one feels it to be music which has been fitted with somewhat too much of carefulness and of calculation to the various situations; it does not impress one as music which has flowed forth in an irresistible stream from the composer's brain when he conjured up the scenes in imagination before him. It is, in a word, like the poetry of a cultured foreigner who knows the language of the country where he has settled. The grammar may be correct, the lines may scan; the poetry may be clever poetry, and it may even have beautiful touches and show genuine feeling; but it is not the idiomatic expression of strong emotion. There is all the difference in the world between poetry, or music, or painting, that expresses an emotion (*i.e.* communicates the emotion to all who hear, or read, or see), and poetry, or music, or painting, which only indicates that the poet, or composer, or painter, was expressing an emotion which, for one or another reason, he could not communicate. This, we feel, has been Mr. MacCunn's condition; he felt the emotion aroused by the situations in his operas, and yet he could not always express it in the music he wrote. And, remembering how many of his songs and instrumental pieces are poignantly expressive, we can come to only one conclusion. Opera is not Mr. MacCunn's native language. Instrumental music is. He was probably brought up on it; he has assiduously practised

writing it; it has always been the language by which other composers spoke most plainly and directly to him, and the language he mechanically, inevitably, resorted to when he himself wished to speak. He speaks it to the manner born. But opera is an alien tongue, and as an alien he speaks it.

Now, this kind of logic works out with a cheerful regularity entirely delightful to all who write it, and to some who read it. But it is just as well to moderate our transports by an occasional remembrance of the fact that the whole thing is based on a figure of speech, and figures of speech have an awkward habit of being an overstatement or an understatement of the truth. If we carry our logic a step further it will be seen that the present one is an overstatement; for, obviously, it would be absurd to say that Mr. MacCunn, because he is a Britisher, can never write a good opera. And it would be even more preposterous to assert that no good opera can ever be written by a Britisher. Clearly, our figure is somewhat at fault; and, indeed, everyone knows that very good prose, if no great poetry, has been written in alien language. We ourselves take the view that Mr. MacCunn will some day do some very excellent opera work. But then the question arises, Will the public understand it if it is written in an alien tongue? Well, we doubt, after all, whether an alien language is the accurate term to apply to opera. An unfamiliar, unpractised language it certainly is, but Purcell wrote at least one fine opera, and Balfe and Wallace handled the form at least as idiomatically as their foreign contemporaries. The fact is, there are many opera forms. There is the old-fashioned one, divided into songs, duets, quartets, choruses, and so forth; there is the Wagnerian music-drama form, in which all formal divisions are abandoned; and there is that odd blending of the two, or, rather, the half step from one to the other, which we find in Gounod's, and, indeed, all modern operas. Which of these will enable a British composer to appeal most directly to the British? We unhesitatingly assert that the old-fashioned form—with the recitative slightly brought "up-to-date"—is that on which British composers must rely. The hybrid form, half opera, half music-drama, only pleases when handled by a master, and not always then. *Faust* is the only successful opera we can call to mind written in this form. We English are not musical enough to follow the continuous music-stream of the music-drama with the necessary close attention; we only give that attention when we are impressed by the great name of Wagner; and we certainly should not give it to the work of an unknown man. Nor have we, like the Germans, seen so much of the old-fashioned opera that its beauties no longer compensate us for the absurdities of its conventions. The beauty is still there for us, the absurdities are as yet in the background unperceived. We like songs, we understand detached numbers, and we are not very particular about dramatic development, so long as there is plenty of action and horseplay—for in our heart of hearts we all love the circus. The Gilbert-Sullivan operas are all written in this form—with Mr. Gilbert's amusing dialogue inserted in place of the recitative of serious opera; the only operas which have ever proved successful in England are in this form. The old form, therefore, is that which we would counsel all composers to commence with; because, in the first place, it enables them to write a language which they can use idiomatically—songs, duets, etc.; and because, secondly, it permits them to make a direct appeal to the public heart, and nothing helps a composer more to get his best stuff out of himself than a foreknowledge and conviction that the public

will respond to him and enjoy his work. As time runs on and more and more English operas are written, we, too, shall tire of the old conventions—we shall tire all the more quickly because we shall have examples of a more dramatic, less mechanical form before us; and then we will commence writing music-dramas with avidity, perceiving the real value of form, and backed by the public, who will then be eager for the change. But there can be no doubt that the English people will not take to the music-drama, the more highly-developed form, until they have got all the enjoyment they can get from the opera, the less developed form, and have wearied of it.

A HALF-FORGOTTEN PRINCE OF VIOLINISTS:

RECOLLECTIONS OF H. W. ERNST.

By CARL REINECKE.

Translated by E. Standfield.

It is a great pity that any man who writes recollections of his own life is forced to make himself and his doings more or less prominent, and though he appear only here and there, and play but a small part, nevertheless the rest of the story easily contracts a slight aftertaste, which is not so much like the taste of the lemon-juice dropped on an oyster as like the flavour given to wine by a bad cork. But the record which tells only of kindness received from others is but the payment of a just debt of gratitude, and therefore, since I owe many heartfelt thanks to the great violinist whose name stands at the head of these lines, I will tell here what I know of him, though the reader run the risk of perceiving the flavour of the cork.

Ernst, though he was only twenty-nine when first I crossed his path, had then already been for some time the most famous violinist of his day. To that generation he was almost what Sarasate is to this, with this difference: that, while a host of rivals has sprung up in a moment round Sarasate, no one at that time, except Vieuxtemps and Ole Bull, had ever enjoyed a reputation equal to that of Ernst. Spohr and Paganini were gone from the field of action, the star of Joachim and the Milanollo was only just rising, while Bazzini, Lafont, and Sivori did not yet enjoy, at least in Germany, so distinguished a reputation as Ernst.

It is therefore no wonder that on my arrival at Kiel, on the way from Altona to Copenhagen, early in the year 1843, I went straight to the concert in the Concert Hall (Harmonie), in order to hear for myself Ernst's performance, of which until then I had only read in the concert notices.

Ernst was a virtuoso in the truest sense of the word, and he made no secret of his desire to work upon the multitude by his dazzlingly brilliant performance, a desire which was avowedly shared in those days by almost all performers.

At that time one could still hear Clara Wieck play variations by Herz, or fantasias by Thalberg, and Joachim, then thirteen years old, liked to play Ernst's Othello Fantasia. But Ernst not only overcame with grace and ease difficulties which would have made most people's hair stand on end, but also ennobled them, as Liszt did, by the spirit with which he surmounted them; while, on the other hand, he could bring out the melody with heart-stirring fervour, and when necessary with a wondrous glow. It may well be believed that he stirred the public to enthusiastic applause, in which I joined with all the ardour of youth.

But my heart sank and my courage failed when I looked

from this great artist in the fulness of his power, in the radiance of his fame, applauded by all the world, to my humble self, on the way to Copenhagen to ask His Majesty King Christian VIII. for a stipend to enable me to continue my studies.

And even while I was yet reflecting on the differences in our situations, there came up to me a very elegant cavalier, who asked if I were indeed, as he thought, the pianist Reinecke from Altona? Of course I assented, and he thereupon brought me a message from the Duchess of Glücksburg, who was at the concert, to the effect that I should play something, as she wished to hear me. In vain I stammered that I knew not how I came to have the honour of being known to her Highness; in vain I referred to my travelling costume, and to the fact that I was quite unknown to the giver of the concert. The courtier replied that Countess Plessen had told the Duchess of my arrival in Kiel, that it was not impossible to play the piano even in a travelling costume, and finally that he himself would present me to Herr Ernst. What could I do, when the formalities were over, but sit down at the piano and play?

To play Mendelssohn's Concerto in G minor right through was a very remarkable fancy on my part, but in the hurry of the moment I could not think of anything else. At all events, it brought me friendly words from Ernst, and (what pleased me even more) an invitation to visit him next morning. The early hours of the next day sped all too slowly with me, for I could scarcely wait for the time when I might with propriety pay my visit. But at last I stood in Ernst's room, and was bidden welcome with friendly words, and after a short time Ernst asked me to play with him. He showed me copies, just arrived from Leipzig and still almost damp from the press, of the twelve "Pensées Fugitives," by Stephen Heller and Ernst, which later were much played as excellent drawing-room pieces, and which even now are not forgotten. As I had always been accustomed by my father to play at sight, I was able to play these twelve not very easy pieces with him to his satisfaction, and, as several visitors appeared during the morning the pieces had to be repeated many times. Finally, Ernst took up Beethoven's Kreutzer Sonata, and when we had finished it he said, "Yesterday you played at my concert; now you must give a concert, and I will play at yours." Of course I gratefully acquiesced, and in a few days (it was Friday, April 7th, 1843) I gave my concert, at which Ernst played as a solo his renowned "Elegie," and as duets with me one of the above-mentioned "Pensées Fugitives" and the Kreutzer Sonata.

I found it hard to part from the man who had shown me so much kindness and so great an honour, but I knew I should see him again in Copenhagen in a few days. There, of course, I had recommendations to the Court, but for the rest the outlook was uncertain enough, for, besides Ernst, there were in Copenhagen Ole Bull and the once-famous pianist Theodor Döhler, the same Döhler of whose well-known Nocturne in D flat major Robert Schumann said that it was as sweet and as cold as the ice which was handed round at the time.

These three noted virtuosi of course took up all the attention of the public in the by no means large capital, to such an extent that no one could take any interest in me.

Ernst gave his first concert in the Court Theatre, and had an enormous success, so that he had to arrange for another concert in a day or two, and when I visited him at the Hôtel d'Angleterre on the morning after the first concert, he received me with "I'm so glad you have come, for I have a request to make: next Saturday I give my second concert in the Royal Theatre, but one

number is wanting to the programme, and I wanted to ask you to play a solo." The kind hearted artist knew that I should scarcely find an opportunity of making myself heard in public in Copenhagen unless he stretched out a helping hand, and so he chose this way of fulfilling a wish which I should never have dared to express. As may be imagined, I did not wait to be asked twice.

The evening of the 22nd of April arrived, and with all the confidence of youth I marched on to the platform, and seated myself at the grand piano, of course receiving no sign of welcome from the public. I played as well as I could an Allegro of my own, accompanied by the orchestra. Scarcely had I struck the last chord when Ernst rushed out of the artists' room, and embraced and kissed me, thereby, of course, giving rise to a reception such as I had certainly not deserved. It may easily be understood that such kindness as this could never be forgotten.

In 1844 I met Ernst again in Leipzig, where he was honoured as he had been in Copenhagen. I still recollect two memorable evenings during that time. It was on November 25th, 1844, that Ernst, with Bazzini, young Josef Joachim, and Ferdinand David, played Louis Maurer's Concerto for four violins in the Gewandhaus. Equally brilliant was the list of those who took part in Mendelssohn's beautiful Octet, which was played at a private soirée at Dr. H. Härtel's, the violins being played by the same four, but in a different order (namely, David, Ernst, Bazzini, and Joachim), the violas by Niels W. Gade and Otto von Königsłow, and the 'cellos by Julius Riez and Andreas Grabau. There was quite an array of celebrities, for Mendelssohn, Robert and Clara Schumann, Moscheles, Moritz Hauptmann, Livia Frege, and others of note were among that audience.

Once again I ran against Ernst in Copenhagen, and again he devoted himself to advancing me as often as he could. This was in 1847, and in the meantime I had become Court pianist to the King of Denmark, but nevertheless the reflection from the glory of Ernst's fame was of great use to me. So he forthwith offered me his assistance at the musical evenings which I had originated, and on the 4th of December, 1847, he played with me a piano quartet of my own (it appeared later as Op. 34), and once more Beethoven's Kreutzer Sonata, while on the 5th January, 1848, he embellished my soirée with the performance of Beethoven's C major string Quartet, Op. 59. (The names of the other performers were Francke, v. Königsłow, and Sahlgreen.)

To that time also belongs the following humorous letter from Ernst:—

Seiner Wohlgeboren dem Herrn Capellmeister Carl Reinecke.

(In E flat)* in the capital of Denmark.

Bless you,† my dear Friend! I am very sorry that we cannot dine together to-day, and still sorer that your illness should be the cause. I will execute your commission. I enclose the Italian songs by Kullak and Eckert. They seem to me to be very charming and effective. But look at them and bring them back with you. We are perhaps to play them at Court to-night. Adieu. Receive the assurance of my great esteem and devoted friendship. When I assure you of this, it is certainly—ERNST (earnest). Copenhagen, Dec. 26th, 1847.

The Court concert mentioned in this letter really took place, and moreover we played the above-mentioned Fantaisie by Kullak and Eckert, but I must confess that I

played my good friend Ernst a terrible trick on that same evening. And this is how it came about. At that time a certain tune was running riot in Copenhagen, a remarkably lively polka, the authorship of which was ascribed to Princess F., who was a very ugly old lady. This polka amused Ernst so much that he could not hear enough of it, and he played it to everyone, on the violin and on the piano, and whistled and sang it wherever he went. Now in the midst of that Court concert, when Ernst was playing his inevitable "Carnival of Venice," and I was accompanying him, a sudden freak seized him, and he proceeded to introduce Mozart's "Non più andrai, farfallone amoroso," Mendelssohn's "Auf Flügeln des Gesanges," the *Freischütz* waltz, and every other imaginable tune one after the other, coming back every time to the chief motive of the "Carnival," while I had to reel off the monotonous accompaniment (consisting only of two chords) by the yard. Then there came to me the wicked idea of amusing myself on my own account, so I began to play Princess F.'s celebrated polka with my left hand. Now, Princess F. was sitting directly opposite to Ernst. Suppressing his laughter with difficulty he cast beseeching glances at me, but I pretended not to see, and hammered away unmercifully at my polka with the left hand, while the right continued the proper accompaniment. Afterwards his anger vanished in a hearty laugh, for he had a keen sense of humour, and even a liking for childish jokes.

I was present on one occasion when Ernst and Ole Bull serenaded Theodor Döhler on his birthday, April 22nd, 1843: the slim and slender Ernst was mounted on the giant shoulders of Ole Bull, and scraping away with his bow at the violin, held under the chin of his noble steed. It was a picture worthy of an Oberländer. Once he challenged Döhler and me to play him the overture to *Euryanthe*; when we got to the famous pianissimo passage in the middle of the overture we suddenly felt our heads weighed down by something. Ernst had stolen behind us, and placed upon our heads, as a symbol of the mutes (*sordini*) which at this point are placed upon the violin bridges, two cheese-covers which he had softly stolen from the luncheon table. He was always ready for that sort of joke, and once, when I expressed to him my astonishment that in spite of the unheard-of admiration which was continually offered to him, he should have preserved such an incredible modesty, he said "My dear fellow, what is a virtuoso, a mere artist who practises his art? We performers have every opportunity of being modest. None but a creative artist can have the consciousness of having composed something beautiful. And what have I written? A few concert pieces, and the 'Elegie,' that is all." (The F minor Concerto was not then in existence.) On occasion, however, he was capable of showing the true artist pride. Once, when he received an invitation to supper, accompanied by the request that he would bring his violin, he answered, "I will come with pleasure myself, but my violin never takes supper."

When I saw him again in Leipzig in 1849, he had grown much more serious. It was there, in the Hôtel de Bavière of those days, that he wrote his F minor Concerto, which was not only his most important work, but also a work important in itself. There he sat, in spite of the bright daylight, working with curtained windows and by candlelight, and there was something fantastical about his whole appearance.

He played the concerto for the first time in the Gewandhaus on the 11th of March, 1849.

Once again I met him, a few years later, in Cologne; his strength was failing then, and it was as an invalid

* Ern t was acquainted with several of my compositions (a string quartet, the above-mentioned piano quartet, and a piano solo), all of which chanced to be in the key of E flat major. The title of capellmeister was used very prematurely, but Ernst loved at that time to address me in this way, half in fun, half prophetically.

† The letter had been blotted with snuff instead of sand, and, as Ernst assumed that I should sneeze the moment I opened it, he had put in the "Bless you!" beforehand.

that he returned soon after to Nice, where, on the 14th October, 1865, he sank under his load of suffering.

When I heard of his death I was irresistibly reminded of W. Hauff's beautiful lines :

"And when some day you hear it said
That I am numbered with the dead,
Then drink and say, 'I held him dear';
Then sign the cross and shed a tear."

THE LATE AMBROISE THOMAS.

THERE has passed away, at the ripe age of 85, the famous French composer Ambroise Thomas, who died on February 12th last (after a ten-days' illness) at his residence in the Paris Conservatoire, of which he had been the honoured head for so many years. The following account from Dr. Riemann's "Dictionary of Music" will, therefore, be of interest at the present moment.

"Charles Louis Ambroise Thomas, one of the most important modern French composers, born August 5th, 1811, Metz, was the son of a teacher of music, and from an early age received regular instruction in violin and pianoforte playing. In 1828 he entered the Paris Conservatoire, where Kalkbrenner (piano), Dourlen (harmony), Barbereau (counterpoint), and Lesueur (composition) were his teachers. So soon as 1829 he received the first prize for pianoforte playing, in 1830 the first prize for harmony, in 1831 honourable mention in the competition for the *Prix de Rome*, and, finally, in 1832 the *Grand Prix de Rome* itself for his dramatic Cantata, "Hermann et Ketty." After he had spent, according to prescription, three years in Italy (Rome, Naples, Florence, Bologna, Venice, Trieste), and had stayed in Vienna adding to his experience, he returned in 1836 to Paris, and devoted himself with zeal to dramatic composition. The operas of his first period are : *La double Échelle* (one act, 1837), *Le Perruquier de la Régence* (1838, both at the Opéra Comique), *La Gipsy* (ballet, 1839, jointly with Benoit), *Le Panier Fleuri* (1839), *Caroline* (1840, both at the Opéra Comique), *Le Comte de Carmagnola* (Grand Opéra, 1841), *Le Guerillero* (do., 1842), *Angélique et Médor* (Opéra Comique, 1843), *Mina* (ballet, do.), *Betty* (do.).

"The first four operas pleased; the others met with a cool reception. Thomas was therefore for a time frightened away from the stage, and turned to other spheres. Only in 1849 did he again appear before the public, with *Caid*, and in 1850 with *Songe d'une Nuit d'Été*, both at the Opéra Comique; these two works finally established his fame, and gained for him a place of honour among French opera composers. Several works followed afterwards, but were only moderately successful : *Raymond* (1851), *La Tonelli* (1853), *La cour de Célimène* (1855), *Psyché* (1857), and *Le Carnaval de Venise* (1857), all at the Opéra Comique.

"Then there was a long pause, only broken by *Le Roman d'Elvire* (1860). Two decided hits now followed—*Mignon* (1866), *Hamlet* (1868): the one at the Opéra Comique, and the other at the Grand Opéra. When Auber died, in 1871, there could be no question as to his successor at the head of the Conservatoire; the committee, it is true, appointed Daniel, but as soon as order was restored Thomas took his place. Already, in 1851, Ambroise Thomas had been elected Spontini's successor at the Académie, also was made in 1845 Knight, in 1858 Officer, and in 1868 Commander of the Legion of Honour (in 1894, in honour of the 1,000th performance of *Mignon*, he was raised to the rank of Grand Cross of the Legion).

"Thomas's musical nature was akin to that of Gounod, full of intelligence, grace, and elegance. His speciality was comic opera; his *Mignon* has proved the most successful of modern pieces at the Paris Opéra Comique. His *Hamlet*, it is true, is likewise held in honour in that city. His most recent opera, *Françoise de Rimini*, completed many years ago, was produced April 14th, 1882, but with only moderate success. To the list of Thomas's works must still be added a one-act comic opera, *Gille et Gillotin* (1874), *Hommage à Boieldieu* (Cantata, Rouen, 1875), a Cantata for the unveiling of the statue of Lesueur at Abbéville (1852), a Requiem, a solemn Mass, a quintet for strings, a quartet for strings, a piano trio, a fantasia for piano and orchestra, pianoforte pieces, a sacred march, a motet, six Neapolitan canzonets, and a set of very effective quartets for male voices."

SIR JOSEPH BARNBY.

Born August 12th, 1838; died January 28th, 1896.

IT is not unkind to the memory of Sir Joseph Barnby to say that there were many musicians quite as deserving of eminence as he, and it is nothing more than the bare truth that he won and held his high position quite as much by the loveableness and charm of his personality as by sheer force of ability. Perhaps it would be most accurate of all to say that ability and amicability went hand in hand, joining to lift him to one of the loftiest places that may be won by an English musician. For it must be remembered that he held a place far above that which can be conferred by any Committee or any Society. He was not merely Principal of the Guildhall School of Music, for his predecessor could not be called eminent. Nor was he merely conductor of the Royal Choral Society, for the Royal Choral Society did not "make" him—rather he "made" it; and we shall not be in the least surprised if it quietly drops out of notice during the next ten years, whoever the new conductor may be. Sir Joseph Barnby was Sir Joseph Barnby—that, and not the posts he occupied, gave him his eminence. Nearly every one who knew him at once became his enthusiastic friend—his backer, if you will, his admirer; and this fact enabled him to achieve things in the execution of his various duties that could have been achieved by no one else. In his early Church appointments his choirs sang for him as they sang for no other trainer. At Eton he got musical results which no one before him ever got, and which it seems unlikely that any one will get after him; his choir at the Albert Hall sang better for him than under the bâton of any other conductor. He at once lifted the Guildhall School into the first rank of music schools. And he did all this, not because he was a better choir trainer, a better music teacher, a better conductor, or a better organizer than any of his contemporaries, but entirely because those upon whose labours a great part of the results depended worked harder and better for him than for any of his contemporaries. He knew what he wanted, and he cared nothing for position, and caring nothing for position he got what he wanted by asking it to be done as one who asks a favour when he might have commanded. He cared nothing for position—that was the secret of his charm. When you watched him mount the platform at the Albert Hall, or beckon the choir to stand up, there was not a trace of pose about him, and when he showed you over the Guildhall School of Music he went about with his hands stuck carelessly into his trousers pockets, cracking jokes, and talking in

an offhand manner on any topic that chanced to come up. At the same time he had force of character, and there was a natural unassumed dignity which one felt would effectually prevent any bold student, or chorister, or under-teacher taking the slightest liberty with him. Such men are rare, and they deserve the success that comes to them.

Of Sir Joseph Barnby's music not a great deal need be said. Sweetness rather than strength is its salient characteristic. Technically it is masterly, and in the place for which it was intended it will always be effective. We speak, of course, of the choral music—of "Sweet and Low" and the Church music. Some parts of *Rebekah* are fresh, and all of it is graceful; but it is as the composer of what has been rightly termed the most popular part-song ever written by an Englishman, and of some of the most delightful Church music in existence, that he will be remembered. And perhaps Sir Joseph Barnby himself could have wished no better lot for his memory. Whether his life was truly happy no one can guess. But he won what is called success; he won the love of his fellow humans; he won a name that will be long remembered, and at the last he won without pain the blessedness of perfect rest. None of us could ask for more; most of us are content with very much less.

LETTER FROM LEIPZIG.

THE Conservatorium Examinations began on the 28th January last, with one in orchestral playing, under the direction of Hans Sitt and Carl Reinecke. The orchestra, consisting of eighteen first violins, sixteen second violins, ten violas, ten 'celli, and eight double-basses, played as test pieces Cherubini's Symphony in D, the Finale from the first act of *Don Giovanni*, and Reinecke's Symphony, No. 3, in G minor. The last work, which had received so much applause during the past season at the Gewandhaus, was conducted by the composer in person, and received quite an ovation, as if the public wished to show how much it regretted Reinecke's retirement from the Gewandhaus. The two following examinations were in solo singing and playing, an interesting, if somewhat inartistic, feature being the performance of several pieces in unison by thirty-three young lady violinists. The fourth examination afforded an opportunity to youthful composers to produce and conduct their own works, of which the following gave good promise:—Double Fugue for chorus and orchestra, by Alfred Berg; string quartet by Theodor Wagner; Symphony by Friedrich Schuchardt; Psalm for soli, choir, and orchestra, by Selmar Meyerowitz; and three Preludes and Fugues for piano, by Frank Alfano.

The programme of the thirteenth Gewandhaus Concert contained the Overture to *Euryanthe*, Symphony in E minor by Brahms, Beethoven's C minor Concerto, played by Herr Alfred Grünfeld, and Wagner's "Kaisermarsch." The orchestra did best in the Brahms symphony, which resulted in a great ovation for the composer, who was present. The performance of the Beethoven concerto was perfectly satisfactory from a technical point of view—a matter of course with such an eminent virtuoso—but otherwise the rendering was open to question, coldness in the melody, ill-judged *tempo rubato*, and occasionally a too hurried pace, leaving an uncomfortable impression.

At the fourteenth concert three great orchestral works were heard: "Vysehrad," a symphonic poem by Smetana, Symphonic Variations by Ernst Rudorff, and Beethoven's Pastoral Symphony. The symphonic poem by Smetana, probably the most eminent, but still too highly estimated, Bohemian composer, opens very beautifully, but loses itself ultimately in too realistic tone-painting. The variations by Rudorff, already formerly played at the Gewandhaus, testified to the noble aim and eminent knowledge of the composer, but were unable to produce a more than superficial effect. In the Pastoral Symphony we again remarked many unjustifiable licences: otherwise the

rendering merits great praise. To the great delight of the audience, Herr Messchaert, from Amsterdam, again appeared after long absence, and sang Beethoven's "An die ferne Geliebte," besides Lieder by Schubert, Schumann, etc., with which he excited genuine enthusiasm.

The fifteenth Gewandhaus Concert began with the overture "Carneval Romain," by Berlioz, which was performed, if we are not mistaken, last season, and but coldly received, and ended with Schumann's Symphony in B, that had its usual warm reception, notwithstanding a slip. Our great 'cellist, Julius Klengel, played a concerto of his own (No. 2, in D minor) in a thoroughly finished manner, and gained hearty applause. Fräulein Erica Wedekind, the famous coloratura singer from the Royal Court Opera, sang an air from Nicolai's *Lustige Weiber von Windsor* (not suited to the concert hall) and the well-known, very tame variations by Adam on "Ah, vous dirai-je, maman?" in such a manner as to evoke a storm of applause. The flute part in the variations was excellently played by Herr Schwedler.

The sixteenth concert was distinguished by the presence of the King of Saxony. The soloists were Frau Lehmann-Kalisch and Herr Arno Hilf, who gave us quality though not quantity, for the singer was only down for four Lieder, and the violinist only for Lipinski's Military Concerto, of which the first movement alone is played. We fully agree that in the Gewandhaus Concerts the first place ought to be accorded to orchestral renderings, but if the soloists are only allowed to appear once, the principle is carried too far. Of the orchestral items, the *Midsummer Night's Dream* overture, and Volkmann's Symphony in B, have for many years been stock pieces of our orchestra, and were again brilliantly performed. The third orchestral item was a novelty—"Capriccioso" by Dvorák; this showed many a spirited and piquant feature, but does not belong to the front rank of the composer's works.

Among the many extra concerts now in vogue at Leipzig, one of the best was that of the Leipzig "Lehrer-Gesangverein" on the 7th of February. This male choir, possessing almost two hundred active members, and excellently directed by Capellmeister Hans Sitt, is undoubtedly the foremost choral society of that class in Leipzig; it is the same one that achieved such triumphs in Vienna last autumn. The society began the concert with a new Requiem by Zöllner, for soprano, male choir, and orchestra, the manifold difficulties of which were successfully surmounted. The soprano part was taken by Fräulein Ella Gmeiner, not quite satisfactorily, but the choir sang brilliantly. Then Professor Reinecke appeared on the platform to perform Mozart's Concerto in B, and was accorded such a hearty reception by the large audience of over two thousand, which filled the Albert Halle, as had seldom been heard there before. These plaudits were repeated after every movement of the Concerto, after each of the solos given later (Reinecke's Notturmo, Op. 157, No. 1, and Menuet, Op. 197, No. 1, and Schumann's "Am Springbrunnen"), and also after the great choral work for male choir, soli, and orchestra, "Hakon Jarl," by Carl Reinecke, conducted by the composer himself. At the close they crowned him with laurels, played a fanfare, and sang "Hoch soll er leben," which must have touched him greatly. Two male-voice part-songs by Hegar and Cornelius completed the programme, but failed to arouse much interest.

OUR MUSIC PAGES.

PATRIOTISM is the order of the day just now, so the MONTHLY MUSICAL RECORD, not to be behind the times, offers to its readers this month an extract from a new patriotic song just published. Campbell's words, "Ye Mariners of England," are singularly opportune at a time when we appear to be realizing more than ever that it is the British Navy which would have to bear the brunt in any future war. The musical setting (primarily intended for a bass or baritone voice) is from the pen of Mr. Edmondstoune Duncan, and is stirring enough to arouse the enthusiasm of the coldest audience.

Reviews of New Music and New Editions.

First Pianoforte Instructor. Lessons and finger exercises within the compass of 5 to 7 notes, with special regard to time and rhythm. By FRANZ KULLAK. (Edition No. 6201; net, 1s.) London: Augener & Co.

THIS new Instructor contains in a small space much sound advice concerning the method of initiating the young in the *mysteries* of time and rhythm, for, in spite of the large number of similar works which are constantly appearing before the public, the necessity of educating the beginner in a rational manner, to feel and play in strict time and with due attention to correct accentuation is often overlooked in the anxiety to push him forward. Franz Kullak's method is one which differs little from that employed by all thoughtful and intelligent teachers of to-day, and therefore will recommend itself. The instructions (which will interest many who teach, as well as those who are being taught) are clearly expressed and very much to the point. The exercises too, designed to impart to the young beginner the correct action of finger and wrist, are exceedingly appropriate to the remarks. They are all confined to the small compass of five to seven notes, and do not include any scales. These are rightly left for a later period, after the scholar shall have acquired some power over the fingers.

Spring-flowers (Frühlingsblumen). Two pieces for Pianoforte solo. By CORNELIUS GURLITT. Op. 215. No. 1, "Blackthorn"; No. 2, "Lords and Ladies." London: Augener & Co.

TWO charming little pieces in Gurlitt's happiest vein. They are remarkable for simplicity and tunefulness, two qualities which are sufficient to secure for them a wide acceptance amongst a very large class of pianists: we allude to the younger generation. One, called "Blackthorn," is in valse rhythm; the other, in B flat major, in the time of a gavotte, is entitled "Lords and Ladies."

Morceaux pour Piano seul. Par ANTON STRELEZKI. No. 91, "The Mill Wheel," characteristic piece; No. 92, "Canzonetta," en Fa dièse mineur. London: Augener & Co.

OF the above two pieces for pianoforte solo by Anton Strelezki, No. 91, "The Mill Wheel," with the usual running accompaniment in the left hand, is likely to become the favourite, not because it is a better composition than the other, but on account of its very lively and tuneful character. The plaintive "Canzonetta" in F sharp minor, equally pretty in its way, will please those with wider sympathies. Both are useful teaching pieces.

Prelude and Fugue in D major for the Organ. By J. S. BACH. Transcribed for Pianoforte duet by MAX Reger. (Edition No. 6891; net, 1s.) London: Augener & Co.

A selection from Bach's organ works, transcribed for pianoforte duet by Max Reger, promises, judging from the first number, to be of the greatest interest to pianists and students. The grand effect of these organ works is familiar to most people; it will therefore be readily understood that to render them to any degree satisfactory on the pianoforte, offers as wide a scope for the exercise of ingenuity and skill as does the reduction of an orchestral score for pianoforte. That Max Reger is successful in the effort to accomplish this will be generally acknowledged, and that the task has been a labour

of love cannot be doubted, if one observes how carefully the effects of light and shade, etc., are indicated, in order that both performers may be of one accord in giving an effective and truthful rendering of the composition. The Toccata and Fugue in D minor, and the Fantasia in C major, are already announced to follow, and it is to be hoped that the selection will eventually embrace all the most celebrated of these great works.

The Brook. Descriptive piece for Pianoforte solo. By WALLACE SUTCLIFFE. London: Augener & Co.

THIS little melody in A major, $\frac{3}{4}$ rhythm, suitable as a piece for young players, is pleasing enough, but calls for little comment. It can hardly be called a descriptive piece—at least, not as we understand the term; and though the fact does not detract from its merits, still, being accustomed to associate a certain movement with such a familiar title, one feels a little disappointed. "Simple Melody" would be the most descriptive title for it.

Symphony No. 8, in F major. By BEETHOVEN. Op. 93. Arranged for Pianoforte duet by E. PAUER. (Edition No. 8517h; net, 1s.) London: Augener & Co.

AMONGST the new editions of classical works issued by the firm of Augener & Co., there appears this month a new arrangement for pianoforte duet of Beethoven's Symphony in F major, No. 8. Professor Ernst Pauer has done much admirable work in many branches of the art, and it would be hard to suggest a more experienced or able musician than he for the task of arranging these masterpieces. Both editor and publishers are to be complimented on the appearance of this, the last but one of the nine symphonies. It is very handy in this separate edition, and remarkably cheap when one takes into consideration the amount of work which is necessary before such an edition is finally placed before the public.

Eighteen Short Pieces for Pianoforte Duet (the secondo within the compass of five notes). By CORNELIUS GURLITT. Op. 136. (Edition No. 6924; net, 1s.) London: Augener & Co.

THE bass part of these short pieces may be regarded as so many simple, useful, five-finger exercises in various keys and measures, suitable for the youngest beginners. Gurlitt in his usual clever manner draws many pretty little melodies from these basses, and assigns them to the player at the upper part of the instrument. The Primo player need not be advanced to undertake the performance of these melodies; although not confined to the compass of five notes, they are extremely easy, and have, like the Secondo, been fingered where necessary. The titles heading each piece are for children, and are not the least interesting feature of the book, as, for instance, "Morning Prayer," "The Diligent Pupil," "The Contest," "The Pugnacious Boy," "Longing for Home," "The Butterfly," "Bear Dance," &c. Those experienced in teaching the young have long since recognized the value of such easy music.

Suite de Pièces (Overture, Berceuse, Intermezzo, Sérénade espagnole, Finale) for Pianoforte Duet. By S. P. WADDINGTON. (Edition No. 8644; net, 2s. 6d.) London: Augener & Co.

THIS suite of Pieces consisting of (1) Overture, (2) Berceuse, (3) Intermezzo, (4) Sérénade espagnole, (5) Finale, is the first of this composer's compositions which we have had the pleasure of hearing; but judging from the style of these pieces, we cannot think that they are his first essay, for they betray no weakness in either their form, style, or arrangement. It is indeed gratifying to meet with such

YE MARINERS OF ENGLAND.*

A PATRIOTIC SONG;

the words by

Thomas Campbell,

the music by

Edmondstoune Duncan.

In a hearty vigorous manner.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system shows the voice part with a fermata and the piano part with a forte (f) dynamic. The second system continues the piano part with a piano subito (p subito) dynamic. The third system includes the vocal melody with the lyrics: "Ye Ma - ri - ners of Eng - land! That guard our na - tive Brit - an - nia needs no bul - warks, No tow'rs a - long the". The piano accompaniment for this system is marked piano (p). The score includes various musical notations such as slurs, ties, and dynamic markings.

* The second and fourth stanzas are here omitted. For the complete song see large edition, published in two keys.— E flat and G.

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seas; Whose flag has braved, a thou - sand years, The bat - tle and the
steep; Her march is o'er the moun - tain-waves, Her home is on the

breezel Your glor - ious stand - ard launch a - gain To
deep. With thun - ders from her na - tive oak, She

match an - o - ther foel And sweep through the
quells the floods be - low, As they roar on the

deep While the storm - y winds do blow; While the
shore, When the storm - y winds do blow; When the

bat - tle ra - ges loud and long, And the storm - y winds do
bat - tle ra - ges loud and long, And the storm - y winds do

cresc.

blow, While the bat - tle ra - ges loud and long, And the
blow, When the bat - tle ra - ges loud and long, And the

f *cresc.*

CHORUS.
storm - y winds do blow. And sweep through the
storm - y winds do blow. As they roar on the

f *cresc.*

deep While the storm - y winds do blow; While the
shore, When the storm - y winds do blow; When the

f *cresc.*

bat - tle ra - ges loud and long, And the storm - y winds do
bat - tle ra - ges loud and long, And the storm - y winds do

cresc.

blow, While the bat - tle ra - ges loud and long, And the
blow, When the bat - tle ra - ges loud and long, And the

f *cresc.*

storm - y winds do blow.
storm - y winds do blow.

f *sf* *sf* *p subito*

Repeat from

f *cresc.*

f *rall.*

highly promising work, presumably from the hand of a young English composer. We trust it will obtain cordial recognition from the musical public, and thereby encourage him to put forth his best powers in the future.

Duos pour Violon et Viola. Par EMIL KREUZ. Op. 39. Cahier I., 2 Duos en Fa et Ré. (Edition No. 5594a; net, 1s.) Cahier II., 2 Duos en Sol et Ut. (Edition No. 5594b; net, 1s.) London: Augener & Co.

A VALUABLE contribution to chamber music for stringed instruments comes from the pen of Mr. Kreuz in the shape of four well-written duos for violin and viola. To say that these pieces have afforded us much enjoyment in playing through is quite true, but more than ordinary interest is excited when reading compositions for this combination of instruments, perhaps more than for any other, because violin composers have, strange to say, written only a few books of duets for violin and viola, and quite a small library of music for two violins. In these new duets Mr. Kreuz adheres to the old style and form, in this case, perhaps, the best lines to work upon. At the same time the material is new, and is treated with the utmost skill by him; his practical knowledge of the two instruments enabling him to express his ideas with unerring judgment.

Twelve progressive Studies in the first position for the Violin (Esercizi progressivi per Violino). By R. STEFFANI. (Edition No. 5683; net, 1s.) London: Augener & Co.

A BOOK of twelve progressive studies for violin by R. Steffani will be serviceable to scholars who would acquire a good attack with the bow. Six of the number are examples of staccato bowing, one is an exercise on the turn, one preparatory for arpeggi and double-stopping, one on scale passages and broken chords with various bowings, one with loose wrist for fluency, one melodic exercise, and the last a velocity study in E flat on scales and broken chords. All of these studies, with one exception (No. 5, a *cantabile* piece) are designed for the attainment of some technical object. The composer may be congratulated on having produced a useful little work, conscientiously thought out, meriting the attention of violin teachers. It compares favourably with many popular works of a similar character.

Progressive Studies for the Viola, with accompaniment of a second Viola. By EMIL KREUZ. Op. 40. Three Books. (Edition No. 7653a,b,c; net, 1s. each.) London: Augener & Co.

BOOK I. of these new progressive studies for viola by Emil Kreuz commences with exercises on the open strings, gradually introducing the notes of C major in the first position. Several of the number (there are twenty-five in the book) illustrate in a clear and consistent manner, through the medium of the C major scale and the arpeggio of the common chord of C, many of the various bowings which occur frequently in music for a stringed instrument. Book II. starts off with the F major scale and arpeggio on the tonic triad, followed by three useful and melodious studies in the same key. The scales, arpeggios, and studies in the remaining flat keys, major and minor, are then given, amongst them an arpeggio study (with four different bowings), No. 4; a study on double-stopping, No. 8; one on the *acciacatura*, No. 14; and one in broken sixths, *martelé*, No. 16, deserving the student's special attention. Book III. contains twenty-four studies in the sharp keys, major and minor, still in the first position, introducing much interesting material in a way well calculated to render it acceptable as well as beneficial to the player. Mr. Kreuz

has supplied a work for which there has long been felt a want, its future popularity is, therefore, only a question of time.

Vortragsstudien. Studies in style. A collection of striking and favourite pieces of old masters, arranged for Violoncello, with Pianoforte accompaniment. By CARL SCHROEDER. No. 39, J. Exaudet, Gavotte (D minor); 40, C. W. Gluck, Gavotte (A); 41, C. W. Gluck, Gavotte (G); 42, P. Perrin, Gavotte (D minor); 43, (Old French), Gavotte (G); 44, (Old French), Gavotte (D major); 45, J. B. Loeillet, Gavotte (C); 46, J. S. Bach, Gavotte (D minor). London: Augener & Co.

ANOTHER series, the third of Schroeder's *Vortragsstudien*, commences with the appearance of the above eight gavottes by Exaudet, Gluck (2), Perrin, etc. Three of them are well-known pieces, viz. No. 41, the celebrated gavotte in G major, by Gluck (in some arrangements for piano better known in the key of A); No. 44, the quaint old French gavotte in D major; and No. 46, the Bach gavotte in D minor. The remaining numbers, though not popular, are most interesting examples of the old dance form, and are rightly included in the collection. As in the former two series, so likewise in this, do we find that the editorial work has been executed in a manner which will bring these classics into line with the modern editions we are now accustomed to use.

A Sea Song. Chorus for equal voices. By E. MARKHAM LEE. (Edition No. 4341; net, 4d.) London: Augener & Co.

MR. LEE'S music has the very rare charm, nowadays, of being perfectly easy to play and sing, while also possessed of an exhilarating swing and melody which cause it to "run in one's head," as people say; in fact, to use forcible if inelegant English, it has plenty of "go." There is a distinctly Scandinavian flavour about it which suits the words admirably, and renders the part-song both characteristic and striking. Though marked as a four-part chorus, a class used only to two-part singing could easily manage this, as the two soprani and the two alti sing mostly in unison, and the four voice-parts are written on two staves only. By the way, if we are not mistaken, Mr. Lee is the young composer whose name was in the papers a year or two ago as carrying off the prizes offered in public competition for the best part-songs.

Operas and Concerts.

THE CARL ROSA COMPANY.

SINCE the spring of 1890 London has not been visited by the Carl Rosa Company. The late Mr. Carl Rosa used to say that Londoners did not give him sufficient support, and this was, no doubt, perfectly true. At the opening of the campaign at Daly's on January 20th there was not much enthusiasm, although we have rarely seen so good a performance of *Tannhäuser* as was given on that occasion. The chorus was first-rate, and an efficient orchestra was conducted by Herr Eckhold, who was evidently well acquainted with Wagnerian traditions. We owe the first performance in English to the Carl Rosa Company, in 1882, at Her Majesty's Theatre. *Tannhäuser* was originally produced under the composer's direction at Dresden in 1845, but did not obtain a hearing in London until 1876. The composer became acquainted with the mediæval legend at a Paris bookstall, but added the tournament of song. This portion of the opera, occupying the bulk of the second act, was suggested by a visit Wagner paid to Thuringia. Respecting the performance at Daly's, much commendation may be given to the ensemble, which was far better than is usual on

the Anglo-Italian stage. Mr Hedmond made an excellent representative of the hero. He sang the music with much taste, vigour, and expression, and acted with considerable energy, especially in the finale to the second act. Madame Ella Russell was very artistic and expressive as Elizabeth, using her fine voice with great effect in "Elizabeth's Greeting," the duet with the hero, and, in fact, throughout the opera. The orchestral and choral combination at the close of the second act went remarkably well, the march and processional music being rendered with the utmost precision and a capital balance of tone. Mr Ludwig was an efficient Wolfram, and all the minor parts were sustained with intelligence, Miss Gelber representing Venus with much ability. On the next day *Carmen* was performed, the heroine being admirably represented by Miss Zélie de Lussan, Mr. Barton McGuckin being as effective as usual in the part of the infatuated soldier hero. On the 22nd Mr. Hæmish MacCunn's new opera *Jeanie Deans* was produced for the first time in London. It was conducted by the composer, and had a favourable reception, but it can hardly be said that the opera became popular. The Princess Louise and the Marquis of Lorne had promised to attend, but owing to the sad death of Prince Henry of Battenberg they were not present. The libretto was founded on Sir Walter Scott's "Heart of Midlothian," some changes in the dénouement being made by Mr. Joseph Bennett, the librettist. On January 23rd Madame Ella Russell appeared as Elsa in *Lohengrin*, a satisfactory performance being given of Wagner's opera, which has become decidedly popular. Again the chorus deserved cordial praise. The choristers not only sang the music with great effect, but displayed so much animation as to add greatly to the interest of the performance. In the first week *Mignon*, by Ambroise Thomas, was performed, the resource of the company in putting such a variety of strongly contrasted operas on the stage in a single week being displayed in a remarkable manner. Donizetti's *Daughter of the Regiment* was also performed with a fair amount of success, although the work belongs to an operatic school rapidly becoming obsolete. Wagner gave the death-blow to these feeble productions, and the apathy of the musical public will, there is no doubt, eventually banish them from the operatic stage. In these days such works can only be regarded as curious specimens of the kind of lyric productions a past generation tolerated. It is rumoured that the pecuniary results of the Carl Rosa visit have not been very encouraging, but there is generally at this time of the year an interval which cannot be profitably employed in the provinces, and there is the advantage of keeping the company together. The audiences, we remarked, were much larger towards the close of the series, and everything leads to the conclusion that by perseverance the company will eventually win popularity in London. It may certainly be credited with an artistic triumph. In the matter of novelties greater results would perhaps have been achieved by producing *The Vivandière*, Benjamin Godard's last work. Arrangements had been made for doing so, but in the midst of a short and busy season it was found impossible to carry them out. One of the finest performances was that of *The Flying Dutchman*, in which Mr. Ludwig distinguished himself greatly, as did Madame Ella Russell in the character of Senta. The female choristers were hardly crisp and decided enough in the "Spinning Chorus," but the male choruses in the first act were given with splendid volume of tone.

SHAMUS O'BRIEN.

THE new Hibernian opera by Professor Villiers Stanford is announced for production at the Opera Comique on March 2nd. It is not perhaps the most suitable theatre for the purpose, but the composer has the advantage of Sir Augustus Harris's co-operation, and there is no doubt that *Shamus O'Brien* will be produced in an effective manner. Several advanced students from the Royal College of Music will take part in the opera. The composer has sought to make *Shamus O'Brien* a thoroughly Irish opera, and has incorporated his own popular ditty "Father O'Flynn." The story is founded on a popular poem by Lefanu. The incidents belong to the period of 1798, and the hero is a rebel, who, being captured, is brought to the scaffold, but is released by a kind-hearted priest. Shamus

leaps down into the crowd and escapes. The incidents leading up to the *finale*, combined with various humorous illustrations of Irish life a century ago, have supplied the composer with ample materials, and his own knowledge of ancient Hibernian melodies will assist him greatly in giving the local colouring necessary. Professor Stanford has wisely kept the work within the limits of two acts. In some respects the opera will resemble *The Lily of Killarney*, which the late Sir Julius Benedict so successfully founded on *The Colleen Bawn*. Yet another operatic novelty is announced. This is the new work by Mr. Gilbert and Sir Arthur Sullivan, written expressly for the Savoy Theatre. The production is announced for March 7th. Madame Ilka von Palmay, the brilliant Hungarian soubrette, will appear in one of the principal characters. The great success of this artist when performing with the Coburg Company at Drury Lane last season led to Mr. D'Oyly Carte engaging her for the new Gilbert and Sullivan opera, in which we anticipate she will be extremely popular, the part being written to suit her voice and histrionic capabilities. Other operatic ventures are "in the air." Sir Augustus Harris meditates a short campaign at Drury Lane before the opening of the regular season. Amongst the artists will be found the clever American vocalist Madame Lilian Tree, who sang in the English version of *Die Walküre* last year. Madame Lilian Tree has not great dramatic power, but she is handsome and attractive, and when force is not required she is a delightful vocalist, and an acquisition to any operatic company.

CRYSTAL PALACE CONCERTS.

IT is gratifying to hear that the prospects of the Crystal Palace concerts are far more encouraging than they were. After an interval of two months the concerts were resumed on Saturday, February 15th, when Mr. Manns had an enthusiastic greeting on entering the orchestra. The appearance of Herr Willy Burmester, the violinist, was evidently a great attraction. He played Spohr's Seventh Concerto in E minor, and was heard to great advantage. Herr Burmester also performed a movement from a Suite of Bach, and the variations of Paganini on "Nel Cor Più," which the violinist has made still more difficult by his own additions to the elaborate piece. His entire performance was a great success. The *Rienzi* overture and the Prelude to *Parsifal* were given in memory of the composer. The intermezzo from *Donna Diana* had to be postponed owing to the length of the programme, which included songs by Mrs. Fisk, and Beethoven's Seventh Symphony, beautifully played by the Crystal Palace orchestra. We believe the falling off in the attendance last autumn was only temporary. It would be a grievous fact for the Crystal Palace concerts to decline in popularity after the splendid work Mr. Manns has done for the last forty years. Frequently during that period good music could be heard under his direction when it was sought in vain elsewhere.

POPULAR CONCERTS.

THESE concerts have continued to attract large audiences, but there has not been anything particularly novel in the programmes. On Saturday, February 15th, the Kreutzer Sonata of Beethoven, played by Lady Hallé and Mr. Leonard Borwick, was evidently a great attraction. Both artists played finely. Lady Hallé was heard at her best, and Mr. Borwick was in splendid form. He gave Bach's "Partita," in C minor, with admirable execution and style. On Monday, 17th, the patrons of the Popular Concerts had the pleasure of once more welcoming Dr. Joachim. The great violinist, whose artistic example has been of such great value, played with his customary breadth, vigour, and refinement, again proving himself fully entitled to be called the "king of violinists." He led the Rasumowsky quartet—the second of the set—in E minor; his splendid tone and brilliancy of execution imparting new interest to the noble music. Associated with such performers as Messrs. Ries, Gibson, and Piatti, the performance of the quartet was wellnigh perfect. Dr. Joachim's solo was the adagio from Spohr's eleventh Concerto in G, which he has several times played at these concerts. A movement of Bach, in response to the enthusiastic applause, was played with grand volume of tone and solidity of

mechanism. Nothing could have been finer as an example of the highest school of violin playing. Miss Fanny Davies was the pianist and performed works of Brahms in the most artistic manner. Brahms' early Ballade, Op. 10, in D; his Capriccio in B minor, Op. 76, and a Fantasia in G minor, from the selection of pianoforte pieces published in 1892, some of which have not yet been played at these concerts, delighted the audience. Full justice was done to the fine ideas of Brahms by Miss Davies. Mr. Hugo Heinz sang compositions by Rubinstein and Mlle. Chaminade. Beethoven's trio for strings, in C minor, Op. 9, concluded this delightful artistic concert, which must have recalled pleasant memories to those who were present.

ROYAL CHORAL SOCIETY.

THE performance of *Judas Maccabeus*, announced at the Albert Hall, was postponed, owing to the death of Sir Joseph Barnby, a loss to the Society which is deeply felt, as the late principal of the Guildhall School had taken the greatest pains to increase the efficiency of the Royal Choral Society. Sir A. C. Mackenzie kindly offered his services to conduct Gounod's *Redemption* on February 19th, when that work was performed, with Miss Esther Palliser, Miss Margaret Hoare, Madame Belle Cole, and Messrs. Lloyd-Chandos, Charles Copland, and David Bispham as the soloists. To the experienced choralists Gounod's *Redemption* was comparatively easy, and the effect produced under Sir A. C. Mackenzie's able direction was worthy of the Society's reputation. Gounod's work, if by no means a great masterpiece, always attracts a large audience, to whom the sentiment of the French composer appeals, and is not in vain.

ROYAL COLLEGE OF MUSIC.

THE orchestral concert given at the Royal College of Music on Friday, February 14th, introduced a new ballad for chorus and orchestra, suggested by Robert Browning's poem, "Hervé Riel." It is the story of a French fleet escaping into harbour when pursued by the English off the coast of Brittany, owing to the skill and courage of a coasting pilot named Hervé Riel. There was a baritone solo as well as the chorus and orchestra. Mr. Walford Davies, an ex-student of the college, displayed much talent in his treatment of the subject. The students were heard with considerable satisfaction in Beethoven's "Eroica" symphony and in "Phaeton," the Symphonic poem of M. Saint-Saëns. Professor Villiers Stanford conducted, and kept the young performers well in hand, securing an excellent performance of Beethoven's great symphony. The Rhapsodie of Brahms for an alto solo and male-voice choir was well rendered by Miss Williams and students. The public concert of the college is to take place on March 6th at St. James's Hall.

MISCELLANEOUS MUSICAL ITEMS.

THE London Symphony Concerts have attracted much larger audiences of late. On Thursday, 13th February, Beethoven's Pastoral Symphony drew a large audience. The programme also included the Choral Fantasia, the Egmont Overture, and Wagner's *Meistersinger* Overture. The performance was excellent, and Mr. Leonard Borwick distinguished himself in the pianoforte part of the Choral Fantasia. Mrs. Henschel was charming in Clarchen's songs from *Egmont*.—On the 6th, at "The Society for the Encouragement of the Fine Arts," Mr. H. F. Frost gave a lecture on the art work of Richard Wagner. It is hardly possible to sum up the work of Wagner within the limits of a lecture, but Mr. Frost gave a fairly good outline—he could not do more—of Wagner's achievements. Miss Beatrice Frost, Mr. Gilbert R. Betjemann, and Mr. Shedlock gave the musical illustrations.—Mr. Fransella, the excellent flautist of the Crystal Palace orchestra, gave a concert at Queen's Hall on the 14th, to display the qualities of a golden flute, made expressly for him. Without disparaging the flute, we found the principal charm of the performance in Mr. Fransella's playing, which, even on the cheapest wooden instrument, would have pleased.—Madame Patti's 53rd birthday was on the 19th February, the prima donna having been born at Madrid on that date in 1843, where, the night before Adelina Patti's birth, her mother appeared in *Norma*.

The popular prima donna has been dancing as well as singing in *Mirka* at Monte Carlo, only the Czarewitch and his suite being present. The Czarewitch gave the famous vocalist several presents, and also his portrait. Madame Patti will return to London early in March, but will not appear at the opera this season. Her next operatic performance is postponed to next year, but her admirers will be glad to know that she gives three concerts of the familiar pattern at the Albert Hall.—Mr. David Bispham's concert at St. James's Hall on the 11th ult. was very interesting, not only because of the fine singing of the concert-giver, but also for the charming vocal talent of Mlle. Landi, the stirring recitals of Mr. Hermann Vezin, and the splendid violoncello and pianoforte playing of Signor Piatti and Miss Fanny Davies, who, in Mendelssohn's *Tema con Variazioni* for violoncello and pianoforte, delighted all who heard them.—The Music Committee of the Corporation of London have decided to advertise for a Principal of the Guildhall School to succeed the late Sir Joseph Barnby. They offer a salary of £1,000 per annum.

Musical Notes.

THE unexpected death of M. Ambroise Thomas, the *doyen* of French composers, is, of course, the event of the month. M. Thomas attended the concert at the Grand Opéra on the afternoon of January 19th—when the prologue to his *Françoise de Rimini* was performed—and apparently caught cold on that occasion. At first it was thought that no serious consequences would result, but a somewhat sudden relapse proved fatal to the venerable composer on February 12th. The funeral took place on February 15th, at the Montmartre Cemetery. Some notice of the composer's life and works will be found on page 56. It is a serious question who is to be his successor as Director of the Conservatoire. M. Reyers is a man of seventy-two, and could hardly undertake so arduous a post (although Thomas was twelve years older), and M. Saint-Saëns is too incorrigible a rover to occupy a position which requires its holder to be almost always at his post. Massenet and Théodore Dubois are spoken of as most likely to be appointed, but they are both composers busily engaged in active production, and it may be doubted if they will care to retire to—comparatively—a position of dignified repose.

THERE is nothing to tell of the Grand Opéra beyond the fact that Donizetti's *Favorita* has been revived for that fine artist Mme. Deschamps-Jéhin, with Delibes' charming ballet "Coppélia." M. Paul Vidal has been appointed conductor in place of M. Madier de Montjau, who has retired.

M. MESSAGER'S new opera, *Le Chevalier d'Harmenthal*, which has been for some time in preparation at the Opéra Comique, has now been somewhat suddenly withdrawn—it is said with a view to considerable alterations; but one is inclined to suspect other reasons. Gluck's *Orphée*, with Mlle. Delna, is to be given instead, but this looks simply meant for a stopgap. There is a talk of reviving *Dinorah*, and a chance of renewing acquaintance with Meyerbeer's charming pastoral should be welcome; for putting aside the silly and cynical story, much of the music is of the freshest and sweetest the composer ever wrote.

THE directors of the Opéra are certainly carrying out their promise that at the Sunday afternoon concerts young composers should have an opportunity of procuring a hearing for their works. At the concert of January 19th there were three such works—an orchestral suite, "À la Villa Médicis," by M. H. Büsser; a scène lyrique, "Le Songe de la Sulamite," by Alf. Bachelet,

and another suite for orchestra by M. Henri Hirschmann. The vocal piece had much less success than the two suites. At the following concert the novelties were repeated, in accordance with the excellent custom which prevails at high-class concerts in Paris. On February 9th there were three more new works: "Poème carnavalesque," by Ch. Silver; "Sainte Cécile," a sacred cantata, by M. Chas. Lefebvre, and a piece called a "Féerie Dramatique," "La Belle au bois dormant," by M. Georges Hué. The work of M. Lefebvre, who can hardly be called a "jeune" (he is over fifty), was voted very heavy, but the suite of M. Silver (one of the latest winners of the Prix de Rome), and still more the piece of M. Hué, were received with much favour. These concerts will be discontinued during Lent, but when they are resumed the Requiem of M. Bruneau will be among the first novelties.

THE sudden collapse of the concerts given by M. Eugène d'Harcourt has caused much surprise and regret. The unjustifiable absence of two or three wind-players from an extra rehearsal hardly seems an adequate reason for the sudden abandonment of the whole series of concerts, and most persons persist in thinking that there must have been some further cause.

M. MESSENGER has written music for a three-act operetta, *La Fiancée en loterie*, just produced at the Folies-Dramatiques, but it is not of a character to rank with the works which have made him famous.

THE Prix Rossini has been assigned to M. Léon Honoré, who won it also last year—an occurrence so far without precedent.

M. SAINT-SAËNS is off once more to Egypt—and how much further? But for his partiality for sunny climes, we should suspect him of starting for the North Pole!

Mlle. MARIE VAN ZANDT has reappeared at the Théâtre de la Monnaie, of Brussels, in the part of Mignon, with her customary success. The *Fervaal* of M. V. d'Indy has been abandoned for the present, owing to the impossibility of preparing a work so enormously difficult in the short time at disposal.

THERE is no news relating to the opera at Berlin this month beyond the announcement that Philip Rüfer's opera *Ingo* is in preparation, and the production may be expected early in March. At the performance of the *Meistersinger* on January 29th, the veteran Herr Betz sang the part of Hans Sachs for the hundredth time in Berlin. Betz, who will be sixty-one next month, was the original creator of the part of Sachs at the Munich Opera in 1868.

ALTHOUGH the number of concerts at Berlin during the past month has been enormous, singularly few of them have been orchestral, and of the artists' concerts (so called), not many have been of any particular interest. The sixth concert of the Kgl. Kapelle (on January 31st) was distinguished by an item which some persons regard as a masterpiece of ingenuity and humour, while others will probably regard it as a piece of abominable impudence. This is a new version of Weber's "Invitation à la Valse," in which Herr Weingartner, with an audacity that leaves Berlioz far behind, has turned the piece into a sort of orchestral fantasia. While generally preserving the melodic outline, he has added all sorts of contrapuntal elaborations in the inner parts; nor has he scrupled to add melodies of his own, to insert additional bars, and a cadence after the introduction. If this sort of proceeding is to be tolerated, it is difficult to see what perversion of another man's work can henceforth be condemned. At least Herr Weingartner should give his own name, and not Weber's, as that of the composer. We confess we are greatly surprised that so stern a critic as Herr

Lessmann should speak of the piece with warm approval. We can hardly believe he would have done so had any one else but Weingartner been its author. Among other works on the programme were Smetana's *Aus Böhmens Hain und Flur* and R. Strauss' *Till Eulenspiegel*, repeated by desire. The Philharmonic Choir have repeated their fine performance of Berlioz's *Requiem*, and on January 24th the Singakademie gave at their second concert Handel's very rarely-heard *Belshazzar* (largely "cut," of course). The Stern'sche Gesangverein, on January 17th, produced Seyffardt's patriotic cantata *Aus Deutschlands grosser Zeit*, but, as we suspected would be the case, the work is rather severely snubbed by the critics of Berlin. The next concert we have to mention brings us to what is really the most striking feature of the month's music in Berlin—the astonishing prevalence of Russian works and Russian performers. The concert given on January 23rd was avowedly a Russian concert, conducted by Herr Safonoff from Moscow. The programme included Tschaiowsky's *Symphonie Pathétique*, Rubinstein's E flat concerto, and a suite entitled *Scheherazade* by Rimsky-Korsakoff; the pianist in the concerto being Herr Lhevinne, the winner of the prize for piano playing in the last Rubinstein competition. The symphony and concerto were not new, and the suite, which was, seems to have been very favourably received. Some half-a-dozen or more Russian pianists and vocalists have also made public appearances, and to all appearance these are only the advanced guard. The most important of them seems to be Herr Alex. Scriabin, a pianist and composer (in Chopin's style) from Moscow.

HERR WEINGARTNER, besides officiating as chief conductor at the Opera of Berlin, has undertaken to conduct the subscription concerts at Bremen and Hamburg. His opera *Genesis*, which was an unmistakable failure at Berlin two years ago, is shortly to be produced at Mannheim, where Herr v. Reznicke, the composer of the popular opera *Donna Diana* (now in rehearsal at Berlin), has just been appointed Hofkapellmeister.

THE volume just issued to subscribers to the Bach Gesellschaft deserves particular mention. It contains thirty-four specimens of Bach's handwriting at nearly all periods of his life, arranged in chronological order, the specimens consisting of extracts from all his chief works whenever the original MSS. are accessible, which, unfortunately, is not always the case. From the editor's preface we learn that the autographs of most of the great organ compositions, of the orchestral suites, of many of the cantatas, and of the English suites for clavier, are missing. Nevertheless, a sufficient number remains to provide a series of autographs of the highest interest and value, both as tests of the genuineness of works attributed to Bach, and as specimens of the great composer actually in the heat of work.

THE late Herr Commerzienrath Rosé has bequeathed a sum of 150,000 marks (£7,500) to the town of Bayreuth, for the purpose of building a concert hall; and the councillors are now engaged in making their choice among five of the plans sent in for competition.

THE intendant of the Munich Opera House is early in the field with his announcement of the Wagner-cycle to be given in August and September. There will be ten performances of Wagner's works (*Rienzi*—*Die Meistersinger*), and besides these, five performances of Beethoven's *Fidelio*, preceded by *The Ruins of Athens*. Provision is further made for the interests of persons of less advanced musical tastes by the announcement that in the Residenz Theater nine performances of Mozart's *Figaro* and the same number of *Don Juan* will take place during the

period covered by the Wagner performances; so that there will be an unusual opportunity for amateurs to pass "from grave to gay, from lively to severe." The earliest performance of Wagner will be *Tannhäuser* on August 6th, and the latest, *Lohengrin*, on September 26th.

HERR WILLIAM WOLF, of whose literary reputation we confess to being entirely ignorant, has undertaken a somewhat perilous task—that of re-writing the libretto of *Die Zauberflöte* with a view to making it more coherent and more sensible. He explained his views at a meeting of the Teachers' Union of Berlin, and appears to have secured the approval of his audience, but the reports do not inform us of the nature of his new plot. It appears, however, that his new libretto will not involve the slightest alteration of Mozart's music (for which, much thanks). Mr. Wolf thinks that his new version will meet the approval of all persons except Freemasons, who are said to find much beauty and significance in the absurdities of the present book. Mr. Wolf should publish his new libretto and let the world judge. So far the support of the Freemasons does not seem to have been of much service to the opera.

A VERY singular appeal is being circulated in Vienna, which bears the signatures of thirty-eight literary men, artists, and musicians, among whom we find Massenet, Zola, Daudet, Lamoureux, Paul Lindau, Sudermann, Begas, Maeterlinck, and Leoncavallo. These gentlemen invite persons to co-operate in procuring the production of a work entitled *Gää*, by Adalbert v. Goldschmidt, a musician known to fame chiefly as the author of a very pretentious and very dull oratorio entitled *The Seven Deadly Sins*. The object of the appeal seems to be to enable the composer of *Gää* to establish a sort of Bayreuth of his own for the benefit of this wonderful masterpiece. One would like to know how many of the thirty-eight signatories know anything of the work of which they have constituted themselves the champions, and we should not be surprised to learn that a good many of them repudiate all connection with it.

IN connection with the paragraph in last month's Musical Notes in which we expressed a hope that the approaching Schubert centenary might be the means of bringing to light some unpublished or hitherto unknown masterpiece, we are informed, on excellent authority, that the grand edition of Schubert's works, published by Breitkopf and Härtel, now complete all but the last volume, includes all the known works of the composer; and thus leaves hardly any ground for hoping that any further treasures remain to be disinterred. Nevertheless, it is pretty certain that even among the works now published there must be many that are practically unknown, and which yet deserve a hearing.

ONE would scarcely have thought that there was a German town of any size where *Lohengrin* had not been performed; but this was the case with the town of Worms until last month, when it was played for the first time by an operatic company from Mainz. Teplitz also has only just made acquaintance with the *Fliegende Holländer*.

SCHUMANN'S *Genoveva* has been revived at Dresden, with Frl. Malten and Herr Scheidemantel in the chief parts, and Herr Krug and Frl. v. Chavanne as Golo and the nurse. It is ten years since the opera was last heard there, and the success of the present revival does not promise much of a resuscitation. A young American lady, Miss Edith Bagg, a pupil of Frau Orgeni, has made a very promising début as a concert singer both at Dresden and at Berlin. The Conservatorium has just celebrated the fortieth anniversary of its foundation by a concert at which eight former pupils played Mozart's Otteto in E flat for wind instruments, and eight of the

present teachers played one of Spohr's double quartets. The present director is Professor Krantz, who, on the occasion, received from the King of Saxony the title and rank of Hofrath.

THE *Musical News* for February 8th contained the following excellent remarks among the editorial "comments":—"The recent utterances of Sir Alexander Mackenzie on the subject of 'English Ballads and their Singers,' and the comments of the press on his speech, have put the publishers, among others, on their mettle, and several of them are now informing the public that they have already published a large quantity of English songs of a superior style, for which, however, there is at present little demand. Novello & Co., Augener & Co., Robert Cocks & Co.—I mention the names which first come to my mind without prejudice to any others—have all been publishing English songs of classic type for some years.

In fact, the want is not songs for singers, but singers for the songs which already exist; and, on the whole, the onus of blame seems to rest with our vocalists, who are satisfied to sing year after year the old set of songs. . . . Any young singer who will volunteer to examine, and study, and bring out some of the hidden treasures now lying unknown and unsought for at the publishers', would not only do a service in making these songs known, but would encourage our composers to still greater activity in this direction, and it is high time, indeed, that they received some encouragement. If the leading singers do not care for the trouble of learning and introducing unknown songs, some of the younger generation might here find their opportunity, and instead of having their names dismissed by a line in concert notices, 'The vocalist was Mr. So-and-So,' they would find their efforts would at once receive recognition from press-writers who are now bored to death with the interminable repetition of the royalty ballads, and a few, very few, classic songs." In connection with this subject we would refer our readers to p. 69 of this Number of the MUSICAL RECORD, giving a short list of carefully-selected and high-class English songs by some of the best English composers.

AMONG the new operas of the past month are *Kudrun* (in three acts), text by Stefan Born, music by Hans Huber, produced at the Theatre of Basle on January 29th, with enormous success, partly perhaps due to the popularity of the composer, who is a professor at Basle, but also largely to the real merit of his work. Though written in unmistakably Wagnerite style, the opera contains several ensembles and choral movements, which are among its best parts. The composer is by far the most distinguished of living Swiss composers, and the production of so successful an opera sets the seal to his fame among his countrymen. Another opera first produced in Switzerland, though not the work of a Swiss composer, the *Winkelried* of the late Louis Lacombe, has been given at Coblenz, with much success. A one-act music drama, *Helges Erwachen*, by Alfred Lorenz, given at Schwerin, February 5th, is described as a work of much promise for a first attempt. Another one-act piece, *Der Wikingersahrt*, by T. v. Woyrsch, has been well received at Nürnberg. The *Im Brunnen* of the deceased Bohemian composer W. Blodek, just given at Cologne, and the *A basso Porto* of Spinelli, given at Halle, though not actually novelties, are near enough to the commencement of their careers to justify a mention of their progress.

A BEAUTIFUL work unjustly neglected in London, Göt's Symphony in F, has been welcomed with enthusiasm at Carlsruhe and Zwickau.

TWO new symphonic fantasias entitled "Meergruss" and "Seemorgen," by Max Schillings, the talented young

composer of the opera *Ingwelde*, have been played at Cologne, Frankfurt, and Munich, in which last town, the *Signale* says, they had a decidedly hostile reception. Perhaps the author is more at home in the music-drama than in programme-music.

Two composers of good repute have just produced new symphonies: one by Hans v. Bronsart, played by the Court orchestra at Meiningen, bears the title "Among the Alps" and has a descriptive title (or a motto) prefixed to each movement. The other symphony, by Frederick Gernsheim—his fourth—produced at Mainz, has only three movements, and is of a melodious and pleasing character.

SUBSCRIPTIONS are invited for the purpose of erecting a monument to Jakob Stainer, the famous German violin-maker, who lies buried in the churchyard of Absam, in the Tyrol. The existing memorial tablet has become illegible from the effects of time and weather.

SIGNOR PUCCINI's new opera in four acts, *La Bohème*, was produced at the Teatro Regio of Turin on February 1st. Italian papers describe it as superior to his former work, *Manon Lescaut*, which it will no doubt rival in popularity. But the eulogies of Italian journals are not quite decisive of the merits of an opera.

BARON FRANCHETTI, the millionaire composer, is engaged on a comic opera founded on Molière's *M. de Porceaugnac*—a change, indeed, from *Asrael* and *Christopher Columbus*.

A NEW Requiem for soli, chorus, and orchestra, by the very eminent Italian composer, Sgr. Sgambati, was produced at Rome on January 18th, the anniversary of the death of King Victor Emanuel. The work, which was conducted by the composer, made a very great impression.

ACCORDING to our worthy contemporary *Le Ménestrel* a number of the patrons of the Teatro Argentino, at Rome, where *La Valkyrie* is now running, have petitioned the management for more light during the performance. They argue that the very laws of nature teach us that darkness, so far from stimulating the intelligence and the faculties of perception, tends, on the contrary, to lull them to sleep, and that therefore it is absurd to play a work which requires such concentrated attention in more than semi darkness. We may not sympathize with the petitioners, but clearly the logic is not *all* on the Wagnerite side.

THE new opera of August Enna, *Aucassin and Nicolette*, was produced at Copenhagen on February 2nd. More fortunate than its author's last opera, *Cleopatra*, it was, like his first, *Die Hexe*, a success from the first. The libretto is derived from the old French fabliau of the 13th century, and in a somewhat different form was set to music a century ago by Grétry, whose setting, however, proved one of his greatest failures.

THE task of writing a cantata for the Czar's approaching coronation is entrusted to Glazunoff, the best-known of the younger Russian composers. Considering what such "occasional" works generally turn out, we hardly know whether we ought to congratulate the composer.

ARENSKY's new opera *Rafael* has been produced, and is said to be the most successful novelty of the present season at St. Petersburg. *Hänsel und Gretel* has also found its way to the Russian capital, and had its usual success. The Italian opera season is a failure, except as regards Verdi's *Otello*, in which Tamagno and Battistini make a great sensation.

ACCORDING to the New York papers, M. Jean de Reszke, either from illness or some other cause, appears to have altogether abandoned the rôle of Tristan. It is even doubtful whether he will play it at all on his return to

Europe. Mlle. Calvé has appeared with her usual success as the heroine of Boito's *Mefistofele*.

DEATHS.—The list of deaths for February, if not very lengthy, includes the names of some musicians of great distinction, both in the past and present. Of Sir Joseph Barnby, who died almost in a moment on the morning of January 28th without any warning, in the midst of life and active work, we have not here the space to speak at such length as his services would demand; but he has been such a prominent person in the musical life of London that the chief events of his career are familiar to all. He was born at York, August 12th, 1838, was trained as a chorister of York Minster, and, after studying at the Royal Academy, became organist of St. Andrew's, Wells Street, where from 1863 to 1871, he worked up the musical services to such a pitch of excellence as to make his church the most famous in London for its music. He then transferred his services to St. Anne's, Soho, with a like result. In 1872 he succeeded Gounod as conductor of the Choral Society, which under him became, as the Royal Albert Hall Choral Society, the chief choral body of the metropolis. The very night before his death he conducted a rehearsal of *Judas Maccabeus* by this society. In 1875 he became precentor of Eton College, and gave music at that school an important position, such as it had never held before. From 1879 to 1886 he was conductor of the newly-founded London Musical Society, at whose concerts he introduced, among other novelties, Dvorák's *Stabat Mater*, a performance which at once established Dvorák's reputation in London. In 1892, shortly after the death of Mr. Weist Hill, he was appointed Principal of the Guildhall School of Music, which, under him, was bidding fair in a short time to become a dangerous rival to the Royal Academy and the Royal College. In short, it may be said of him that he elevated and ennobled every institution with which he was connected. He was also a successful composer—his cantata, "Rebekah" (produced 1870), holds its ground in the provinces, and a large number of anthems, services, and hymn-tunes are firmly fixed in the repertoire of church music. But his most striking excellence was as a conductor of choral bodies; in this capacity he was foremost among his countrymen, and it is here perhaps that he will be most missed.—By one of those coincidences which we are apt to think very strange, but which are really not uncommon, Mr. Henry Leslie, our one other greatly successful choral conductor, died on February 5th, eight days after Barnby. Leslie, who was born in London, June 18th, 1822, will live in history as the founder of Leslie's Choir, which in its prime (from about 1865—78) was a body of about 200 voices, whose performances of unaccompanied music were of an excellence never before reached and never surpassed in this country. Their renderings of such works as Mendelssohn's *Judge me, O God*, Wesley's *In Exitu Israel*, and Tallis's *Song of Forty Parts*, can hardly be called anything but perfect. Every one knows how in 1878 the choir went over to the Paris Exhibition, to take part in an international competition, on which occasion they were so immeasurably superior to all other choirs that the first prize was unanimously assigned to them. The choir was founded in 1855 and disbanded in 1880, since which time Leslie has lived in retirement in Wales, where he died.—M. Chas. Louis Ambroise Thomas, Director of the Conservatoire and the oldest of great French musicians, died on February 12th. Further details concerning Thomas will be found on page 56.—Mr. George Watson, the secretary of the Royal College of Music, died on February 15th; he was highly respected by the professors and pupils at that institution.

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